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A Chronological list
of the works of
Alfred Lord Tennyson
with some few items of
Tennysonianana and a
series of portraits of
the **Poet Laureate**.



Exhibited at
The Grolier Club
November 5-20, 1897.



The J. C. Saul Collection
of

Nineteenth Century
English Literature

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Department of English in
University College.

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THE present exhibition contains not only a complete sequence of Lord Tennyson's publicly issued writings, beginning with the "Poems by Two Brothers," 1827, and ending with "The Death of Ænone," 1892, but also very many of the privately-issued poems whose extreme rarity has rendered them the despair of the collector. A list of them here may not be out of place for the purpose of drawing the attention of visitors to this exhibition to the bibliographical gems, the existence of which has in many cases been unknown to R. H. Shepherd and other bibliographers of Tennyson:

- "Morte D' Arthur," 1842.*
- "The True and the False," 1859.*
- "The Sailor Boy," 1861.*
- "Idylls of the Hearth," 1864.*
- "The Victim," 1867.*
- "The Window," 1867.*
- "Lucretius," 1868.*
- "The Last Tournament," 1871.*
- "The Promise of May," 1882.*
- "The Silent Voices," 1892.*

It is to be regretted that no copy of "The Lover's Tale," 1833, or of the reissue of 1869-70, can be shown. But both these issues were recalled and rigorously suppressed by the author, and of the few copies known, none is believed to be in America.



CATALOGUE.

- 1 **P**OEMS BY TWO BROTHERS. London,
printed for W. Simpkin and R. Marshall,
Stationers'-Hall-Court; and J. and J. Jackson,
Louth, 1827.

The authors were Alfred and Charles Tennyson, and the book, which was published in 12^o at 5s. and in 8^o at 7s., has become increasingly rare of late years. It was reprinted in 1893 (see No. 59), with the initials of the authors attached to each poem, from which it appears that four were by Frederick Tennyson. The original manuscript, it is understood, is owned in New York City. For Charles Tennyson, see also Nos. 61 and 62, and for Frederick Tennyson, No. 63.

- 2 **P**ROLUSIONES ACADEMICÆ PRÆMIIS AN-
NUIS DIGNATÆ ET IN CURIA CANTABRI-
GIENSI RECITATÆ COMITIIS MAXIMIS A. D.
MDCCCXXIX. Cantabrigiæ: *typis acade-*
micis excudit Joannes Smith.

Contains "Timbuctoo" a poem which obtained the Chancellor's medal at the Cambridge commencement, MDCCCXXIX, by A. Tennyson, of Trinity College." Shepherd says, in his "Bibliography" (1896), pp. 4, 5: "This poem was reprinted several times, in smaller size,

in succeeding years in the collection of 'Cambridge Prize Poems.' In all these successive reprints 'ravish'd sense' [line 9 of p. 12] is misprinted '*lavish'd* sense'; the correct reading is only to be found in the first edition, as it appeared in the *Prolusiones*. The poem was never reprinted by the author; but three or four scattered lines of it appear in the 'Ode to Memory' (1830) and in 'The Lover's Tale' (1833)." It was reprinted in the 1893 reprint of "Poems by Two Brothers" (No. 59). Shepherd tells us also that the *Athenæum*, then edited by John Sterling and Frederick Denison Maurice, "had the courage and the foresight to sound a trumpet-note of praise, heralding the advent of a new poet." Arthur Hallam was one of the unsuccessful competitors for the prize won by Tennyson.

3 POEMS, CHIEFLY LYRICAL. London, *Effingham Wilson*, 1830.

This first volume of poems published by Tennyson under his name is now rare. "It had originally been intended to publish these poems conjointly with those of Arthur Hallam; but by the advice of Hallam's father the contributions of the latter were withdrawn, and issued, separately and anonymously, for private circulation only. . . . Tennyson's maiden volume attracted considerable attention from the leading Reviews of the period. . . . Many of the poems in this volume were rejected and omitted from subsequent editions of Tennyson's Minor Poems. Some of these, however, were restored or reinstated in the later collected editions of his complete works. Very few of the poems were materially, or otherwise than verbally, altered."—Shepherd, "Bibliography," pp. 6, 7, 8.

4 THE GEM: A LITERARY ANNUAL. London, *W. Marshall*, 1831.

Contains three poems by Tennyson not included by him in any of his subsequent volumes, viz., "No More," "Anacreontics," and "A Fragment." These were reprinted with a monograph by R. H. Shepherd, in "The Lover's Tale and Other Poems, now first collected," a small volume issued for private circulation, in 1875, in an edition of 50 copies, and suppressed at the poet's instigation by a decree of the Court of Chancery, so that it is now difficult to find.

5 POEMS. London, *Edward Moxon*, 1833.

6 — *Ditto*, bound by Cobden-Sanderson.

Rarer even than the 1830 volume. Severely attacked in the *Quarterly Review* of July, 1833, in a "strain of ironical praise." According to Shepherd ("Bibliography," pp. 11, 12), "many of the poems were omitted altogether in later editions and never restored or reinstated, and of those retained, some of the longer and more important . . . were either re-written or considerably altered on their reappearance in 1842."

7 THE TRIBUTE: A COLLECTION OF MISCELLANEOUS UNPUBLISHED POEMS, BY VARIOUS AUTHORS. Edited by Lord Northampton. London, *John Murray and Henry Lindsell*, 1837.

Contains "Stanzas," by Tennyson, incorporated later in "Maud."

8 MORTE D'ARTHUR; DORA; AND OTHER IDYLS. London, *Edward Moxon*, 1842.

Not catalogued in Shepherd's "Bibliography" (1896), but mentioned by him on p. 44. Described on p. 222 of Nicoll and Wise's "Literary Anecdotes of the 19th Century," vol. 2.

9 POEMS. London, *Edward Moxon*, 1842.
2 vols.

Vol. I. is made up mainly of selections from the "Poems" of 1830 and 1833; the second volume, with the exception of "The Sleeping Beauty" and "St. Agnes," consists of poems previously unpublished.

10 POEMS. 2D EDITION. London, *Edward Moxon*, 1843. 2 vols.

- 11 POEMS. 3D EDITION. London, *Edward Moxon*, 1845. 2 vols.

- 12 POEMS. 4TH EDITION. London, *Edward Moxon*, 1846. 2 vols.

"A second, third, and fourth edition of the Poems in two volumes, with some alterations and additions, and with the omission of a note to the second volume and of the date (1833) originally appended to the poem of 'The Two Voices,' appeared in 1843, 1845, and 1846 respectively. They are of considerably less rarity than the first issue."—Shepherd, "Bibliography" (1896), p. 18. The fifth edition appeared in 1848, the sixth in 1850, seventh in 1851, eighth in 1853.

- 13 THE PRINCESS; A MEDLEY. London, *Edward Moxon*, 1847.

The second edition was published in 1848, third in 1850, fourth in 1851, fifth in 1853.

- 14 IN MEMORIAM. London, *Edward Moxon*, 1850.

Tennyson's name does not appear in this book ("In memoriam A. H. H. obit 1833" is inscribed on the fly-leaf), which appears to have been written between September 1833 (the month of Arthur Hallam's death) and 1836, the Epithalamium being written in 1842, and the introductory lines in 1849. The second and third editions appeared in the same year, the fourth in 1851.

- 15 THE PRINCESS: A MEDLEY. 3D EDITION. London, *Edward Moxon*, 1850.

Text revised and partly re-written; the six beautiful lyrics introduced for the first time.

- 16 THE MANCHESTER ATHENÆUM ALBUM. 1850.

Contains "Lines," an eight-line poem, by Tennyson, not reprinted by the author.

- 17 ODE ON THE DEATH OF THE DUKE OF WELLINGTON. London, *Edward Moxon*, 1852.

- 18 ODE ON THE DEATH OF THE DUKE OF WELLINGTON. A new edition. London, *Edward Moxon*, 1853.

Text in this edition is thoroughly revised, various lines in the first edition being omitted, others added, and other changes made. Shepherd's description ("Bibliography," 1896, p. 27) is inadequate.

- 19 MAUD, AND OTHER POEMS. London, *Edward Moxon*, 1855.

Among the poems in this volume is the famous "Charge of the Light Brigade," which first appeared in the *Examiner* of Dec. 9th, 1854. Shepherd, speaking of this first, *Examiner*, version, says: "It differs materially in text from all the later versions," but tells us also that the poem in the present volume was reprinted from the *Examiner*. He likewise catalogues a four-page quarto sheet, of which a thousand copies were privately printed for distribution among the soldiers before Sebastopol. This sheet is now extremely rare; there is a copy in the British Museum. A new edition of "Maud, and other poems" appeared in 1856.

- 20 POEMS. London, *Edward Moxon*, 1857.

Illustrated by J. E. Millais, W. H. Hunt, D. G. Rossetti, W. Mulready, T. Creswick, J. C. Horsley, C. Stanfield, and D. Maclise. Ruskin speaks of these illustrations in the Appendix to his "Elements of Drawing" (London, 1857). It appears that shortly after the appearance of the book, Edward Moxon, the publisher, died, and the remainder of the edition was transferred to Routledge, who issued it in a cheaper form. The earlier edition is the one to secure.

- 21 **THE TRUE AND THE FALSE: FOUR IDYLLS OF THE KING.** London, *Edward Moxon & Co.*, 1859.

Not mentioned by Shepherd. Says the owner: "Only one other volume with the same title is known. This is in the South Kensington Museum. It differs however, in that the second Idyll has its title changed from 'Nimuë' to 'Vivien.' The present copy, therefore, is unique. On the issue of the first edition to the public the title of the book was changed to 'The Idylls of the King.'"

Contains the idylls of Enid, Nimuë, Elaine, and Guinevere, the first two of which had been privately printed in 1857, under the title "Enid and Nimuë; or, The True and False." Of this 1857 volume 6 copies were printed, the sole survivor being in the British Museum. The name Nimuë, still retained in the present (1859) volume, is changed, for the sake of euphony, to Vivien, in the edition of the Idylls published in the same year (see next entry, No. 22), and there are other variations.

"Enid and Nimuë" is described on p. 224 of "Literary Anecdotes of the 19th Century," vol 2.

- 22 **IDYLLS OF THE KING.** London, *Edward Moxon & Co.*, 1859.

See notes after preceding entry.

Shepherd tells us ("Bibliography" 1896, p. 36): "For the story of 'Enid' Tennyson was largely indebted to Lady Charlotte Guest's translation of the Welsh 'Mabinogion,' the details, names, and even words, being closely followed and reproduced."

- 23 **THE SAILOR BOY.** London, *Emily Faithfull & Co.*, 1861. "25 copies for the author's use."

Not mentioned in Shepherd's "Bibliography" (1896). "One of the very rarest of Tennyson's books," says the owner.

- 24 **THE VICTORIA REGIA: A VOLUME OF ORIGINAL CONTRIBUTIONS IN POETRY AND PROSE.** Edited by Adelaide A. Procter. London, *Emily Faithfull & Co.*, 1861.

Contains "The Sailor Boy," reprinted, with some slight alterations, in "Enoch Arden, etc.," 1864 (No. 29).

- 25 **POEMS. MDCCCXXX. MDCCCXXXIII.**
Privately printed, 1862.

A partial reprint, probably issued by J. C. Hotten, of "Poems, chiefly Lyrical" (1830) and "Poems" (1833). It is believed there is also a Canadian reprint. Shepherd does not give this title, but lists, under the same date, "Suppressed Poems of Tennyson. A pamphlet privately printed under the supervision of J. D. Campbell, 1862." He cites also the case of "Tennyson *v.* Hotten" (1862), containing an order of the Court of Chancery for the suppression of an unauthorized reprint of poems by Tennyson, and adds: "I never saw a copy of the book, and do not know its contents."

- 26 **A WELCOME.** London, *Edward Moxon & Co.*, 1863.

Addressed to the Princess Alexandra of Denmark, on her arrival in England and her marriage with the Prince of Wales. Reprinted, with considerable alterations and additions, in "Enoch Arden, etc.," 1864 (No. 29).

- 27 **A WELCOME TO HER ROYAL HIGHNESS, THE PRINCESS OF WALES,** from the Poet Laureate. Owen Jones, Illuminator. *Day & Son, lithographers to the Queen*, 1863.

An illuminated edition of the poem, not mentioned by Shepherd.

- 28 IDYLLS OF THE HEARTH. London, *Edward Moxon & Co.*, 1864.

Shepherd ("Bibliography", 1896, p. 39), says: "This is the same as the regular (following) edition of 'Enoch Arden,' but with a different title-page." However, "Enoch Arden, etc." (1864), to which Shepherd here refers, contains "A Welcome to Alexandra," which is wanting in "Idylls of the Hearth." The present copy is printed on proof paper, numbered "IV" in ink at the head of the title-page (probably indicating the fourth proof); and bears the author's manuscript corrections throughout. The title of the various trial copies was finally changed to "Enoch Arden, etc.," on the issue of the first edition. Various such instances of Tennyson's careful manner of working may be found; Shepherd speaks of it on p. 16 of his "Bibliography", with respect to "In Memoriam" and "Maud" (pp. 18 and 21), and Hallam Tennyson, in the new biography, referring to "Aylmer's Field," says: "He often pointed out how hard he had found such and such a passage, how much work and thought it had cost him." On the other hand, it seems worthy of note that "Crossing the Bar," in the poet's words, "came in a moment."

- 29 ENOCH ARDEN, ETC. London, *Edward Moxon & Co.*, 1864.

- 30 [A SELECTION FROM THE WORKS OF ALFRED TENNYSON.]

Author's page-proofs, with his manuscript corrections. Title-page wanting. Head-bands and tail-pieces pasted in. "Probably unique," says the owner.

- 31 A SELECTION FROM THE WORKS OF ALFRED TENNYSON. London, *Edward Moxon & Co.*, 1865.

"Moxon's Miniature Poets" "Contains some original poems previously unpublished."—Shepherd, "Bibliography" (1896), p. 40.

32 **THE WINDOW: or, THE LOVES OF THE WRENS.** *Canford Manor, 1867.*

Printed at the private press of Sir Ivor Bertie Guest, Exceedingly rare, the edition having been very small. It is stated that the signs =, Φ , $\frac{z}{z}$, 7, which appear before the date on the title-page of both this and "The Victim" are the private marks of the amateur composers, viz.: Lord Wimborne, Lady Layard, Lady C. Schreiber, and Mrs. E. Ponsonby. The text differs considerably from that of the edition issued in 1871 with Arthur Sullivan's music (see No. 37).

33 **THE VICTIM.** *Canford Manor, printed at the private press of Sir Ivor Bertie Guest, 1867.*

Very rare in this form. Reprinted in *Good Words*, and in "The Holy Grail" (1870).

34 **LUCRETIVS.** *Cambridge, Mass., printed for private-circulation, 1868.*

Appeared originally in *Macmillan's Magazine*, and in *Every Saturday* (Boston); the latter version containing a passage describing the Oread, which was cancelled in the English edition, and showing also two other variations evidently based on error. See prefatory "Note," signed by J. T. F. (*i.e.*, James T. Fields). This edition is not mentioned in Shepherd's "Bibliography" of 1896.

35 **THE HOLY GRAIL AND OTHER POEMS.** *London, Strahan & Co., 1870.*

Four of the poems, viz., "The Coming of Arthur," "The Holy Grail," "Pelleas and Ettare," and "The Passing of Arthur" (with which is incorporated the "Morte d'Arthur" of 1842) form a second series of "Idylls of the King."

- 36 **THE LAST TOURNAMENT.** London, *Strahan & Co.*, 1871.

Privately printed. Exceedingly rare. Described in "Literary Anecdotes of the 19th Century," vol. 2, p. 253. Published in "Gareth and Lynette," etc. (1872). Shepherd mentions this only as a publication of 22 lines in the *Contemporary Review*.

- 37 **THE WINDOW; or, THE SONGS OF THE WRENS.** Words written for music by Alfred Tennyson. The music by Arthur Sullivan. London, *Strahan & Co.*, 1871.

See No. 32.

- 38 **GARETH AND LYNETTE, etc.** London, *Strahan & Co.*, 1872.

The third series of "Idylls of the King."

- 39 **QUEEN MARY: A DRAMA.** London, *Henry S. King & Co.*, 1875.

Produced at the Lyceum Theatre in 1876.

- 40 **HAROLD: A DRAMA.** London, *Henry S. King & Co.*, 1877.

- 41 **THE LOVER'S TALE.** London, *C. Kegan Paul & Co.*, 1879.

Includes a third section, published here for the first time, and a fourth section, "The Golden Supper," which first appeared in "The Holy Grail, and Other Poems" (1870). "The Lover's Tale" appeared originally in 1833.

- 42 — *Same.* [Interleaved, with MS. notes by R. H. Shepherd.]

- 43 **BALLADS AND OTHER POEMS.** London, *C. Kegan Paul & Co.*, 1880.

- 44 **THE PROMISE OF MAY.** London,
printed for the author, 1882.

Author's name does not appear in the book, which was never seen by Shepherd, and is exceedingly rare. "Produced at the Globe Theater, Nov. 11, 1882. . . . This play, . . . though it . . . had a *succès d'estime*, was practically . . . damned by the pit on the first night. The Poet hesitated even to publish it for some years afterwards."—Shepherd, "Bibliography" (1896), p. 57. The play was published in 1887 in "Locksley Hall, Sixty Years After, etc." (See No. 50.)

"The first and only separate edition. Only six copies known," says the owner.

- 45 **BECKET.** London, *Macmillan & Co.*,
1884.

Produced at the Lyceum Theatre by Henry Irving, in 1893.

- 46 **THE CUP AND THE FALCON.** London, *Macmillan & Co.*, 1884.

Both of these were produced on the stage.

- 47 **WORKS.** Vols. 1-7. London, *Macmillan & Co.*, 1884.

— *Same.* Vols. 8-10. New York and London, *Macmillan & Co.*, 1893.

"150 copies of this edition were printed September, 1893." Printed in Boston.

- 48 **TIRESIAS, AND OTHER POEMS.** London,
Macmillan & Co., 1885.

- 49 **R**OS ROSARUM EX HORTO POETARUM: Dew of the ever-living rose gathered from the poets' gardens of many lands by "E. V. B." London, *Elliot Stock*, 1885.

Contains, beside other selections from Tennyson's works, an "unpublished fragment" of 6 lines, on p. 230.

- 50 **L**OCKSLEY HALL, SIXTY YEARS AFTER, etc. London, *Macmillan & Co.*, 1886.

Shepherd gives the date as 1887.

- 51 **P**OEMS, illustrated by Edward Lear. London, *Boussod, Valadon & Co.*; New York, *Scribner & Welford*, 1889.

The poems are "To Edward Lear on his Travels in Greece," "The Palace of Art," and "The Daisy." Only 100 copies printed, the present one being No. 82, all signed by the poet. Shepherd catalogues this as "To Edward Lear, and other poems, illustrated by Edward Lear."

- 52 **D**EMETER AND OTHER POEMS. London and New York, *Macmillan & Co.*, 1889.

- 52* **P**EARL: AN ENGLISH POEM OF THE FOURTEENTH CENTURY, edited with a modern rendering by Israel Gollancz. London, *published by David Nutt*, 1891.

Contains a four-line poem by Tennyson, on leaf following title-page.

- 53 **T**HE FORESTERS; ROBIN HOOD AND MAID MARIAN. London and New York, *Macmillan & Co.*, 1892.

Presented at Daly's Theater, New York, in 1892.

- 54 **THE FORESTERS: ROBIN HOOD AND MAID MARIAN.** New York and London, *Macmillan & Co.*, 1892.

Large-paper copy. "Made in response to a request of Miss Ada Rehan for a copy of the book in more luxurious form than the ordinary edition." The publishers believe there were only six copies made.

- 55 **THE SILENT VOICES.** London and New York, *Macmillan & Co.*, 1892.

Exceedingly rare. "Ten lines, published privately for copyright purposes . . . on Oct. 12th, the day of Tennyson's funeral. Taken from 'The Death of C  none,' then on the point of publication, and sung at the Abbey (the music by Lady Tennyson)." — Shepherd, "Bibliography" (1896), p. 66.

- 56 **THE DEATH OF C  NONE, AKBAR'S DREAM, AND OTHER POEMS.** London and New York, *Macmillan & Co.*, 1892.

"Published the latter part of October, 1892. The proof was all revised by the Poet a fortnight before his death." — Shepherd, "Bibliography," p. 67.

- 57 **THE DEATH OF C  NONE, AKBAR'S DREAM, AND OTHER POEMS.** New York and London, *Macmillan & Co.*, 1892.

American large-paper copy.

"200 copies of this edition were printed on hand-made paper." Contains "The Bee and the Flower," not in the English edition.

- 58 **THE DEATH OF C  NONE, AKBAR'S DREAM, AND OTHER POEMS.** With five steel portraits of the author. London and New York, *Macmillan & Co.*, 1892.

Large-paper edition of 500 copies. "Poems by Two Brothers" (1827 and 1893) and the present volume, Tennyson's first and last books, are the only ones issued in England in large-paper. "The Foresters" was published in large-paper in this country.

- 59 **P**OEMS BY TWO BROTHERS. New York and London, *Macmillan & Co.*, 1893.

"This is a facsimile edition of the *Poems by Two Brothers*, 1827. . . . My uncle, Frederick Tennyson, cannot be certain of the authorship of every poem, . . . The additional poems at the end form part of the original manuscript of 1827, and were omitted for some forgotten reason."—*Preface* by Hallam Tennyson. "Timbuctoo" also is included. Initials are appended to the poems according to the handwriting as judged by Frederick Tennyson. (See also No. 1.)

- 60 **M**AUD: A MONODRAMA. London, *Macmillan & Co.* Printed by *William Morris at the Kelmscott Press*, 1893.

Not mentioned in Shepherd's "Bibliography" of 1896.

CHARLES AND FREDERICK TENNYSON

- 61 **S**ONNETS AND FUGITIVE PIECES, BY CHARLES TENNYSON. Cambridge, *published by B. Bridges*, 1830.

- 61* — *Another copy*, with signature, in ink, of B. W. Procter ("Barry Cornwall") on title-page.

Charles Tennyson, the elder brother of Alfred, assumed the name of Turner on inheriting some property. (See also No. 1.)

- 62 **S**MALL TABLEAUX, BY THE REV. CHARLES TURNER. London, *Macmillan & Co.*, 1868.

- 63 **D**AYS AND HOURS, BY FREDERICK TENNYSON. London, *John W. Parker & Son*, 1854.
Poems.

TENNYSONIANA

- 64 **A**LFRID, LORD TENNYSON, AND HIS FRIENDS. A series of 25 portraits and frontispiece in photogravure from the negatives of Mrs. Julia Margaret Cameron and H. H. H. Cameron. Reminiscences by Anne Thackeray Ritchie, with an introduction by H. H. Hay Cameron. London, *T. Fisher Unwin*, 1893.
- 65 **J**ACOBS, JOSEPH. TENNYSON AND "IN MEMORIAM": an appreciation and a study. London, *David Nutt*, 1892.
- 66 **N**APIER, GEORGE G. THE HOMES AND HAUNTS OF ALFRED LORD TENNYSON, POET LAUREATE. Glasgow, *James Maclehose & Sons*, 1892.
- 67 **T**HE OXFORD AND CAMBRIDGE MAGAZINE FOR 1856. Conducted by members of the two universities. London, 1856.
- Contains an essay on Tennyson, in 3 parts (pp. 7, 73 and 136), Fulford noted in pencil as the author. Likewise "Calvalay: a chapter of life," in 3 parts (pp. 535, 620, 664), also with Fulford's name in pencil; extracts from Tennyson plentifully interspersed.

- 68 **S**HEPHERD, RICHARD HERNE. **TENNYSONIANA.** 2d edition, revised and enlarged. London, *Pickering & Co.*, 1879.

Published anonymously.

- 69 **S**HEPHERD, RICHARD HERNE. The Bibliography of Tennyson: a bibliographical list of the published and privately-printed writings of Alfred (Lord) Tennyson, poet laureate, from 1827 to 1894 inclusive. . . . By the author of "Tennysonianana." London, *printed for subscribers only*, 1896.

- 70 **T**ENNYSON, HALLAM. **ALFRED, LORD TENNYSON**, a memoir by his son. London, *Macmillan & Co., Limited*; New York, *The Macmillan Co.*, 1897. 2 vols.

- 70* **V**AN DYKE, HENRY. The poetry of Tennyson. New York, *Charles Scribner's Sons*, 1889.
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- 71 **P**HOTOGRAPHIC REPRODUCTION of D. G. Rossetti's drawing for Tennyson's "Mariana in the South." Signed in ink by the artist.

The wood-engraving of this drawing was published in "Poems," 1857 (see No. 20).

- 72 **W**OOD-ENGRAVING, BY W. J. LINTON. Proof, submitted to Rossetti, with the latter's remarks and corrections in pencil. The drawing is by J. E. Millais, illustrating "The Day-dream," and the plate was published in "Poems," 1857, (see No. 20).
-

73 **A**UTOGRAPH LETTER TO DR. C. B. KER, undated, written at Chapel House, Twickenham. Envelope post-marked Mar. 13, 1851.—“You will have seen that I kissed The Queen’s hand on the sixth. Rogers lent me his court dress, the very same that poor Wordsworth had worn.”

74 **A**UTOGRAPH LETTER TO G. F. FLOWERS, undated. Envelope post-marked July 4th, 1853.—“I am so engaged in flying about the country in this wretched house-hunting business, now in Kent, now in Sussex, now in Gloucester or Yorkshire that I never can be sure of my whereabouts a day beforehand.”

75 **A**UTOGRAPH LETTER TO CHARLES KINGSLEY, Dec. 13, 1833, written at Farringford, Freshwater, Isle of Wight.—“I will only add that the veneration for Maurice which induced me to pass by all family claims and select him as Godfather to my child remains unabated — I may say is increased.”

76 **A**UTOGRAPH LETTER TO —?, Jan. 29, 1855.—“ . . . my heart almost bursts with indignation at the accursed mismanagement of our noble little army, that flower of men.”

It seems worthy of note, here, that the first draft of “The Charge of the Light Brigade” had been published in the preceding month.

- 77 **AUTOGRAPH OF THE POET.** Four lines from "Enoch Arden," signed, and dated Nov.— 1882. Framed with a proof impression of T. Johnson's wood-engraving, portrait of Tennyson.

PORTRAITS

(ARRANGED IN APPROXIMATELY CHRONOLOGICAL ORDER.)

- 78 **BUST.** STEEL-ENGRAVING by J. C. Armytage after a crayon drawing by S. Lawrence, with facsimile of the poet's autograph. Published by Smith, Elder & Co. (in Vol. II. of "A New Spirit of the Age," 1844, according to Shepherd, "Tennysonianana," 2d edition, p. 157).
The earliest engraved portrait published.
- 79 **BUST.** STEEL-ENGRAVING, evidently based on the Lawrence drawing; unsigned. Facsimile of Tennyson's signature.
Published in Hogg's "Weekly Instructor."
- 80 **BUST.** STEEL-ENGRAVING by W. H. Mote.
- 81 **HALF-LENGTH.** STEEL-ENGRAVING, after a photograph, engraving and printing by Weger in Leipzig. Lettering in German.
- 82 **HALF-LENGTH STEEL-ENGRAVING.** Proof. No signature, no date. Facsimile of Tennyson's signature.

- 83 **BUST.** STEEL-ENGRAVING, after G. F. Watts's portrait, by an American engraver, used by Fields, Osgood & Co.
- 84 **BUST.** STEEL-ENGRAVING by J. STEPHENSON, after the portrait by G. F. Watts. Proof.
- 85 **BUST.** STEEL-ENGRAVING. Facsimile of Tennyson's signature. No signature, no date. Evidently published as a frontispiece.
- 86 **BUST.** STEEL-ENGRAVING. Proof, undated, unsigned.
- 87 **BUST.** STEEL-ENGRAVING. Proof. No signature, no date.
- 88 **THREE-QUARTER LENGTH,** Tennyson seated, with cloak and hat, looking to the right. Etching by W. H. N. Bicknell. Signed proof.
- 89 **BUST.** PHOTOGRAPHED BY FREDERICK HOLLYER, after the second Watts portrait.
- 90 **BUST.** PROFILE. WOOD-ENGRAVING. PROOF. No signature, no date.
- 91 **BUST.** ETCHING, signed "G. B. S., 1885."
- 92 **BUST.** STEEL-ENGRAVING, representing a stone bas-relief in medallion frame. Unsigned, undated.
- 93 **BUST.** WOOD-ENGRAVING, after a bust by Thomas Woolner, with facsimile of Tennyson's signature.

- 94 **B**UST. LINE AND STIPPLE ENGRAVING.
By G. J. STODDART, from a photograph
by J. Mayall.
Published in "The Death of CEnone," 1892 (No. 58).
- 95 **B**UST. WOOD-ENGRAVING by T. JOHNSON,
1892, from a photograph by Mayall. Proof
on Japan paper.
- 96 — *Same.* Plate 72 in "The Century Gal-
lery of One Hundred Portraits."
- 97 **T**ENNYSON AT THE AGE OF 70, etched
from life by Rajon. Signed proof on
Japan paper.
- 98 **B**UST. LITHOGRAPH by A. Legros. Signed
proof. Undated.
- 99 **B**UST. PHOTOGRAVURE, after the portrait
by G. F. Watts, 1859.
- 100 **B**UST. PROFILE. PHOTOGRAVURE. From
life, 1865. ("Dirty Monk.")
- 101 **B**UST. PHOTOGRAVURE. From life, 1866.
Facsimile of Tennyson's signature.
- 102 **B**UST. PHOTOGRAVURE. From life, 1888.
- Nos. 99-102 are from "Alfred, Lord Tennyson, and his
friends," 1893 (No. 64).
- 103 **O**RIGINAL PHOTOGRAPH of preced-
ing by Julia Margaret Cameron.
- 104 **M**EDAL. SILVER. BUST PORTRAIT,
head covered by cap. Reverse lettered
"TENNYSON." Signed "L. R. T." Pub-
lished in London.

